

OIL PAINTINGS

THE PROPERTY OF
THE ESTATE OF THE LATE

GEORGE HENRY HALL, N. A.

TO BE SOLD AT AUCTION

BY DIRECTION OF
THE UNION TRUST CO. OF NEW YORK
EXECUTORS

1915

SALE No. 1378

FIFTH AVENUE AUCTION ROOMS

(INCORPORATED)

333-341 FOURTH AVENUE, NEW YORK

SOUTH EAST CORNER 25TH STREET

~ 715

Fifth Avenue Auction Rooms, Inc.

333-341 FOURTH AVENUE, NEW YORK

South East Corner Twenty-fifth Street

CATALOGUE

OF

OIL PAINTINGS

EXCLUSIVELY THE PROPERTY OF THE
ESTATE OF THE LATE

GEORGE HENRY HALL, N. A.

AND CONSISTING PRINCIPALLY OF WORKS
BY MR. HALL

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF

The Union Trust Company of New York
EXECUTORS

ON THE AFTERNOONS OF
FRIDAY AND SATURDAY, DECEMBER 10th AND 11th
Commencing at three o'clock each day

MR. HENRY A. HARTMAN, AUCTIONEER

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CONDITIONS OF SALE

1. If there should be a dispute in regard to the bid between two or more buyers the article shall be at once put up and re-sold.

2. Purchasers to give their names and places of residence and to pay a cash deposit of at least 25 per cent. of the purchase money—or the whole of the purchase money if required—in default of which the lot or lots so purchased to be immediately put up again and re-sold.

The deposit shall apply to all purchases made at this sale, and not to any one particular lot.

3. Bills payable in cash before delivery.

4. Receipted bills must be presented before goods can be removed.

5. Goods to be removed at the expense and risk of the purchaser, on the morning following each day's sale between eight and twelve o'clock, and the remainder of the purchase money to be absolutely paid before removal.

6. Goods not removed on the morning following each day's sale, between eight and twelve o'clock, remain at the sole risk of the purchaser.

7. No claims allowed after the removal of goods.

8. Articles are exposed for examination and are sold without guaranty of any kind.

No goods delivered during the sale.

9. Our record of sales in all cases final.

10. The highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for loss or damage shall lie.

11. Upon failure to comply with the above conditions the money deposited in part payment shall belong to the Auctioneer as liquidated damages for purchaser's failure to complete the sale. All lots unclaimed within the time aforesaid shall be re-sold at public or private sale, without further notice and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this sale, together with all charges attending the same.

This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale without such re-sale if he thinks fit, and the Auctioneer further reserves his right to reduce the percentum of deposit to be collected or to waive same entirely if he so desires.

HENRY A. HARTMAN, Auctioneer.

NOTE.

Prospective purchasers who find it inconvenient to attend the Daily Exhibition (from 9 A. M. to 6 P. M.) of the Works of the late

GEORGE HENRY HALL, N. A.

may arrange, by previous appointment at our office, to view the collection during the evening hours.

FIFTH AVENUE AUCTION ROOMS, INC.

GEORGE HENRY HALL was born in Manchester, N. H., in 1825. When he was four years old his father died, and his mother, with her three little children, removed to Boston. While very young he showed talent for both art and literature, but his mother was poor, and could give him but little assistance except her sympathy in his aspirations. At the North End, where they lived, he was impressed by the quaintness of the old streets and the picturesque characters that peopled them. At the age of sixteen he decided to become an artist, using at first house painter's colors and brushes made from his own hair. In those days art received but little encouragement from the thrifty Bostonians, but he worked on bravely, through many discouragements, painting portraits and subjects of all kinds for a mere pittance. At last, through successful sales to the Art Union, he found he could realize his cherished dream of seeing the Old World, then even more fascinating to the artist than in later years. In 1849 he, with his sister and Eastman Johnson, the artist, went abroad. They were a month making the journey in a sailing vessel. He entered a school in Dusseldorf, then the Mecca of the young artist, where he remained for a year or so. Then, having sent his sister to America, he went southward to France, Switzerland and Italy. After a happy year spent in his atelier in Rome, during which time the "Roman Wine Cart" was painted, he returned to America. He settled in New York City, maintaining his mother, sister and himself there by his work, which had begun to receive substantial recognition.

He lived in New York during the years intervening between his frequent sojourns in Europe. Italy and Spain were his favorite painting grounds. There he found inspiration in the work of the great masters, and abundance of picturesque subjects for his canvases. While in Seville he exhibited some studies in fruit, and soon he became known there as "El pintor de las Uvas" (the painter of grapes). He was soon recognized as our foremost painter of fruit and flowers, and had a host of followers. In 1868 he was elected a member of the National Academy of Design, and at various times held office there as treasurer and member of the Council. At one

time he was a member of the Athenaeum,, Union League and Century Clubs: he retained his membership in the latter up to the time of his death. Including his various journeyings, he passed twenty-one years of his life in Europe, his last sojourn there being from 1901 to 1904. He died in 1913, at the ripe age of eighty-seven years.

Among those who were his friends and patrons were William Cullen Bryant, Cyrus Field, J. O. Low, Frederick Law Olmsted, Calvert Vaux, Parke Godwin, G. Granville White, Richard Butler, Andrew Douglas, John T. Wilson, Henry M. Field, Bishop Whitehouse and Judge Henry Howland.

Purchasers of his works were D. Lydig Suydam, Charles A. Dana, John T. Denny, Governor Fairbanks, A. Oakey Hall, William T. Blodgett, Miss Rhineland, Jonas Clark, Fletcher Harper, Demas Barnes, Alvin Adams, A. W. and H. T. Morgan, S. P. Avery, Henry A. Oakley, Albert Delafield, F. F. Randolph, H. A. Stimson, Walters of Baltimore, Stanford, Drexel, Harriman, De Peyster, Fahnestock and others, also Mr. Henry H. Cook, in whose bequest of works to the Metropolitan Museum was included the "Bazaar in Cairo."

In 1901 Mr. Hall presented to the Shakespeare Memorial Gallery in Stratford, England, his "Shakespeare Writing"—his tribute to the great dramatist—a replica of which is in this collection. The picture was received with every mark of appreciation, and hangs on the same wall with the famous Droeshout portrait, painted in Shakespeare's lifetime.

The dominant note in his work is its glowing and harmonious color. His style was quite original; he followed no fads. Fruit and flowers appealed to his artistic sense, as did the swarthy faces of Spain and Italy, for their rich and translucent color. His life was characterized by modest and conscientious devotion to his art. On the fly-leaf of his book of records of his pictures is found this quotation from Carlyle; "Blessed is he who has found his work: let him ask no other blessedness. He has a work, a life-purpose: he has found it, and will follow it."

That those who may possess the fruitage of those years of happy striving toward an ideal, should find enjoyment and cheer in these creations of his brush, would be the artist's greatest satisfaction.—J. B.

CATALOGUE

FIRST AFTERNOON'S SESSION

FRIDAY, DECEMBER 10th, 1915

From 3 o'clock

All Paintings mentioned in this Catalogue
where the name of the artist does not appear
are the works of the Late

GEORGE HENRY HALL, N.A.

1

An Apple (7 x 9)

2

A Pomegranate (8 x 9)

3

Head—Old Monk ($2\frac{1}{4}$ x 4)

4

"Music Hath Charms" (16 x 20)

5

Jessica (14 x 18)

6

Carmen—A Capri Girl (14 x 18)

7

A Little Mother (16 x 22)

8

Roman Aqueduct (10 x 15)

9

Ideal Head (12 x 16)

10

After the Bath—A Roman Fountain
(22 x 27)

11

Little Girl's Head (12 x 16)

12

Dolomite Peaks, Austrian Tyrol

(11 x 14)

13

Julia—The Heroine of Rousseau's
Nouvelle Héloïse (16 x 22)

14

Boy's Head (10 x 14)

15

Rosina—Ideal Head (11 x 13)

16

Grapes (9 x 12)

17

A Pomegranate (7 x 9)

18

A Franciscan Monk in the Gallery
of St. Mark's, Venice (11 x 15)

19

Margarita (12 x 16)

20

Una Española (16 x 20)

21

JENNIE BROWNSCOMBE

Lake Lucerne, Switzerland (17 x 23)

22

A Cherub (13 x 18)

23

Mariuccia—A Roman Girl (24 x 33)

24

Figs (5 x 10)

25

A Grecian Girl (13 x 17)

26

Barbara (17 x 22)

27

A House in Capri, Italy (14 x 17)

28

Head—Clarissa (14 x 18)

29

From My Studio Window, Rome
(6 x 18)

30

Italian Girl (17 x 22)

31

Ideal Head (14 x 18)

32

Carmelita, a Lady of Seville (17 x 24)

33

Grapes (9 x 12)

34

Roman Match Boy (24 x 33)

35

Esmeralda (16 x 20)

36

Strawberries (6 x 9)

37

Peaches (6 x 9)

38

Moonlight (5 x 8)

39

Cupid's Whisper (24 x 34)

40

Flowers in Blue Vase (11 x 15)

41

Marjorie (22 x 27)

42

Day (22 x 27)

43

Night (22 x 27)

44

Fruit in a Cabbage Leaf (14 x 18)

45

Head—Roman Girl (14 x 18)

46

Camembert Cheese and Tomato
(11 x 14)

47

A Window in Venice (11 x 16)

48

The Orphan (12 x 14)

49

Inspiration (10 x 14)

50

Head of an Old Man (17 x 26)
("Old Peter," an early picture)

51

Two Studies of Grapes ($5\frac{1}{2}$ x 10)

52

In a Spanish Mantilla (16 x 20)

53

Roman Girl with Jar (27 x 39)

54

Ruth (12 x 14)

55

Little Roman Girl (20 x 28)

56

Beppo—Roman Boy (20 x 28)

57

Grapes (9 x 13)

58

Lemons (5 x 9)

59

Head (14 x 18)

60

Cupid Meditates (16 x 22)

61

Fruit, Majolica and Brass (14 x 18)

62

Annunziata (14 x 18)

63

Watermelon (5 x 8)

64

Maia (14 x 18)

65

Luna (29 x 39)

Languid and lovely, shunning garish day,
Upon a cloud, in moonlight bathed, she lay:
Naught but a dream that vanisheth away,
And yet the painter's hand can bid it stay.

—Written for this picture by Emine Hurry, of London.

66

Twilight (29 x 39)

67

Purple Grapes and Figs (5 x 10)

68

Paolino (14 x 18)

69

In St. Mark's, Venice (27 x 39)

70

Capria—Faraglioni Rocks (10 x 14)

71

Boy's Head (14 x 18)

72

Farm Shed in Normandy (11 x 14)

73

Small Copy of Titian's Danàë (6 x 8)

74

A Lady of Seville (21 x 28)

75

Robert Burns at the Plow (18 x 24)

76

A Watchful Mother (27 x 39)

77

Little Italian Girl (12 x 16)

78

Boy's Head (12 x 14)

79

Head—Roman Girl (14 x 18)

80

Grapes (6 x 9½)

SECOND AFTERNOON'S SESSION
SATURDAY, DECEMBER 11th, 1915
From 3 o'clock

All Paintings mentioned in this Catalogue
where the name of the artist does not appear
are the works of the Late

GEORGE HENRY HALL, N.A.

81

Landscape (4 x 5)

82

Alice (16 x 20)

83

Nasturtiums (6 x 8)

84

Still Life—Sketch (6 x 9½)

85

Grapes and Fig (8 x 10)

86

Little Roman Girl (16 x 23)

87

Italian Girl (17 x 22)

88

Grapes (9 x 13)

89

In the Italian Tyrol near Cortina
(10 x 14)

90

Pasqualina (14 x 18)

91

A Pomegranate (5 x 6)

92

An Old Persian Tile (10 x 14)

93

A Roman Shepherd Lad (14 x 18)

94

Little Girl's Head (12 x 14)

95

Dolores, a Girl of Seville, Spain
(14 x 18)

96

A Pomegranate (7 x 9)

97

A Young Poet (10 x 12)

98

A Little Girl of Capri (12 x 14)

99

Grapes (10 x 15)

Water Color

100

JENNIE BROWNSCOMBE

"Thoughts of Heaven" (12 x 18)

Water Color

101

Girl's Head—Eighteenth Century

(6 x 8)

102

A Venetian Lady (10 x 16)

103

Grapes (6 x 8)

104

Adelina (12 x 14)

105

Child Arranging Flowers (16 x 20)

106

A Lady of Seville (16 x 21)

107

Head of Shakespeare (16 x 20)

108

T. A. RICHARDS (N.A.)

Landscape (10 x 12)

109

Nude Figure (20 x 29)

"Full many a gem, of purest ray serene,
The dark, unfathomed caves of ocean bear."

110

A Little Visitor (22 x 27)

111

Young Girl of Velettri (14 x 18)

112

Grapes and Peaches (7 x 10)

113

Child's Head (12 x 16)

114

Italian Boy (12 x 16)

115

In Sorrento (9 x 16)

116

Strawberries (5 x 9)

117

Marietta—Italian Girl (10 x 14)

118

Lobster, Oysters and Lemons (14 x 18)

119

At a Roman Fountain (22 x 27)

120

La Contessina (14 x 18)

121

Roman Girl (12 x 16)

122

A Visit from Cupid (22 x 27)

123

Chiquita (17 x 24)

124

Grapes and Peach (7 x 11)

125

Roman Girl with Almond Blossoms
(27 x 31)

126

Girl's Head (14 x 18)

127

Four Seasons

Spring, Summer, Autumn, Winter

(Each 14 x 18)

128

A Spanish Girl (16 x 20)

129

At a Window in Cairo (22 x 27)

130

Cherries (6 x 9)

131

"Addio!" Olevano, Italy (22 x 27)

132

La Dueña—Replica (24 x 33)

133

Capucin Monk with Book (22 x 27)

134

Bazaar in Cairo (12 x 16)

Study for picture now in possession of the Metropolitan Museum of Art.

135

Amber Grapes (8 x 16)

136

Fruit, Tiles and Majolica

(Which attracted favorable notice in London).

137

Curiosity (22 x 27)

138

Spanish Lady (14 x 18)

139

California Grapes (12 x 18)

140

JERVIS McENTEE

Winter in Ulster County, N. Y.

(6 x 8)

141

Peaches in a Benitier (14 x 17)

142

Anita—Replica (24 x 33)

143

Nymph of the Blue Grotto (28 x 39)

144

Isabella Grapes (12 x 16)

145

A Mosaic in St. Mark's, Venice
(12 x 16)

146

Head of Capri Girl (13 x 17)

147

Shakespeare Writing

Replica of picture now in the Shakespeare Memorial Gallery in Stratford, England.

148

GEORGE INNESS

Landscape (7½ x 5)

149

Grapes, Pomegranates and Tiles

(14 x 18)

150

Roman Girl with Basket of Flowers

(24 x 33)

151

Hollyhocks in Capri Bottle (14 x 36)

152

Teresina-Roman Girl with Flowers

(20 x 29)

153

Amor (22 x 27)

154

Head—Old copy of Velasquez

(11 x 17)

(Bought in Spain).

155

Twilight (14 x 18)

156

The Roman Wine Cart (39 x 43)

157

Little Roman Girl (16 x 23)

158

Study—Cupid's Whisper (10 x 14)

159

Smiling Girl (14 x 18)

160

WINSLOW HOMER

Kaaterskill Clove (11 x 15½)

161

An Apple (7 x 9)

162

Head of a Boy (10 x 14)

163

Little Girl's Head (12 x 14)

164

Street in Sorrento (11 x 16)